

August, 1901.

Vol. III, No. 4.

Price 5 Cents

# The PHONO GRAM

SIXTEENTH NUMBER

## CONTENTS

	PAGE
Points Pertaining to the Use and Care of the Edison Phonograph ( <i>Continued</i> ) - - - -	50
The Edison Phonograph - - - -	52
Shadowgraph of Harry MacDonough - - - -	53
Rag Time Music on Ice - - - -	54
Miss Maria Godoy (portrait) - - - -	55
The Preservation of Sound - - - -	57
Marguerite Newton (portrait) - - - -	58
Phonograph and Publisher - - - -	59
A Phonograph Will - - - -	60
Doggerel "W" - - - -	61
August Notes - - - -	62
New Edison Records - - - -	64

List of New Records page 64.

THE LIBRARY OF  
CONGRESS,

TWO COPIES RECEIVED

NOV. 25 1901

COPYRIGHT ENTRY

CLASS XXa. No.



---

POINTS PERTAINING TO THE USE AND CARE  
OF THE EDISON PHONOGRAPH.

(Commenced in December number.)

By C. W. NOYES.

---

CHAPTER VI.—*About Records.*

---

The writer in the preceding chapters has described the workings of the talking machine and also has dwelt some on the repairs necessary to keep an instrument in good running order. It would be possible to linger over the repair question for an unlimited length of time but it is not our intention to make this a lengthy or tiresome article and while there is much more that could be said regarding repairs we will leave the balance until some other time and take up other points which seem to need attention.

The Edison Phonograph is now a fixture in thousands of homes throughout the country and it is conceded by all to be the greatest entertainer ever devised for a home.

The record used on the Phonograph is composed of a composition of wax, and it is necessary that it be handled with care in order that its surface be preserved.

The records are purchased from your dealer put up in paste-board boxes after being wrapped with cotton batting and wax paper. The cotton batting protects the surface of the record from any abrasion that might occur in shipping or handling and the wax paper serves as a final covering to keep out dampness.

If records are kept in the original small boxes with cotton wrappings, it greatly endangers handling; as a record is



liable to be broken while unwrapping it and it also leaves the surface of the record covered with cotton which collects on the reproducing point and clogs it. Therefore it becomes necessary to brush all records which have been wrapped in cotton before putting them on the machine.

Another fault with cotton wrapping is that if the record is wrapped with cotton and left in a damp place for any length of time, the surface of the record will sweat, and the cotton will stick to the surface and mould collects, which ruins the record.

It is therefore advisable where possible to keep records either in peg boxes or record cabinets. When they are kept in this manner it is not necessary to remove any wrapping and the brush is used less frequently.

The record is always clean and ready for use and there is less danger of breakage.

The pegs holding the records may be numbered and an index arranged so that any record in the collection may be found in a moments time.

Wax cylinders are as before stated breakable and should be handled with care. If kept properly, however, they will last for a very long time. The writer has records in his collection which were made nine years ago and they are just as good to-day as ever. Wax records are subject to but very little wear for the reason that a blunt point is used in reproducing; while hard rubber disc records (which are termed indestructible) are reproduced with a sharp steel needle point.

*(To be continued.)*



## THE EDISON PHONOGRAPH

AS HEARD BY A FARMER.

---

Iv'e heerd about th' wimen folks  
A talkin' men to death;  
I heerd a thing could beat 'em all  
An' not git out o' breath.

Th' other day t' New York town  
I took a load o' stuff;  
When I got thar my rig broke down  
An' thet made me feel tough!

So feelin' kind o' gone up like  
I thought I'd hev some fizz,  
And straight fer Billy's I did strike—  
Yer all know whar thet is.

Wall, I no more'n th' fizz disposed  
When all et once I heard  
Ther gol derved finest song composed;  
I c'd hear ev'ry word.

So in I went to a great big room  
An' right in thar I seen  
A great big horn stuck in a box—  
'T was a Phonergraph Machine.

I sot right down an' heerd it ——— gee!  
A gol derved whole brass band!  
Th' man in thet machine sez he  
“It's the best in all the land.”

Then he hollers out, “The next 'll be  
“A savage bull-dog fight”  
I c'd almost see them dorgs, b' gee!  
An' hear the dern pups bite!



Thet 'ere machine could talk an' dance,  
Imertate rain an' snowing—  
A woman could'nt git er chance  
While thet machine's a goin'.

An' now, when I feel broken down  
An' want ter hev a laugh  
I go ter Billy's in York town  
An' hear thet Phonergraph.

GEORGE S. THOMAS



SHADOWGRAPH OF HARRY MACDONOUGH  
the sweet-voiced tenor, whose records are always in demand  
by owners of Edison Phonographs.



## RAG TIME MUSIC ON ICE.

By O. NELVILLE.

---

One evening during the recent warm spell while the mercury was performing a "high jump" for the record, I strolled over to the flat of a young married couple who reside not a great ways from Union Square, indulging in the hope that my friend, Mr. Blank, might have at least one extra bottle on ice. Reaching the entrance to their apartments I was greeted with "come right in old fellow. My wife and I were just going to have a little music and furthermore you are exactly in time for a cold bottle of 'white label'."

After refreshments were served, Mrs. Blank said "Now my dear, won't you please take a hot time in the old town off of the ice;" and as I looked on in open-mouthed astonishment, my friend went to the refrigerator which stood in a corner of the dining room, and opening the top door brought forth one of the little cylindrical paste-board boxes in which Phonograph records are kept. Carefully unrolling the record from its protecting cotton covering, he placed it on the Phonograph which his wife had produced from an adjoining room in the meanwhile, and the next minute a quartette of voices were heard singing that classical refrain "There'll Be a Hot Time in the Old Town To-night," with peculiar vim and emphasis.

I found my voice just as the last notes died away. "Great polar bears!" I exclaimed. "What in the name of all that's wonderful do you keep your records in the ice-box for?"

(Continued on page fifty-six)





### MISS MARIA GODOY

is a most charming singer of Spanish songs, and as she makes a specialty of singing to the Phonograph, she brings out all the expression, grace and brilliancy that characterize these songs. The sweet timbre of her voice and her clear, distinct pronunciation, contribute to the success that her records have had among Spanish speaking people.



*(Continued from page fifty-four)*

"Why," responded Mr. Blank, with a wink in the direction of his smiling wife, "if we did not keep such warm records as that on ice, there would be no doing anything at all with them, this weather." Then he produced from the arctic regions within the refrigerator a record which proved to be "The Warmest Baby in the Bunch." I was immediately struck with the clear powerful tones of the singer, as the words of that touching ditty rolled forth from the brass horn in front of me.

"You must have gotten some new records," I ventured, as my friend stopped the machine and made another visit to the ice-box—this time for a bottle of "white label."

"No, these are the same records you heard last week," was the answer, with an amused smile at my mystification.

"Well what on earth have you done to them to make them sound so much louder and better, and why in the name of common sense do you keep them in there with the milk and butter and things?" I insisted.

"That's just why I keep them there—to make them sound louder and better," said my friend, opening the door again and disclosing a row of a dozen or more of the neat little paste-board boxes, each one containing a record. "During this warm weather I found that our records got worse and worse, and some of those which had formerly been our favorites, because of their especial clearness of tone, gradually became muffled and indistinct. Realizing finally that this was caused by a softening and expansion to a certain extent, of the wax composition of which the cylinders are made, I consequently hit upon this plan for overcoming the effects of the weather.

"When we expect to run the Phonograph, we select in



advance a dozen or so of the records we intend to use, and put them in cold storage, allowing them to remain undisturbed in company with the butter and eggs—and 'white label,' until we are ready to hear them. We find the best results are obtained by cooling about a quarter of an hour before using.

"Now we have on ice for this evening, 'All Coons Look Alike to me,' 'Mr. Johnson Don't Get Gay,' 'Hello Ma Baby,'—and so on; and the ice bill is not a bit larger in consequence."

At the close of his remarks, Mr. Blank inserted another record upon the machine, and as I enjoyed the strains of "Oh, Listen to the Band," I concluded that he had hit the nail upon the head exactly, by his innovation of cold storage records.

---

## THE PRESERVATION OF SOUND.

The preservation of sound, even as photography preserves forms, is one of the many marvels for which the world has the genius of Edison to thank. In 1877 the first rude sketch of the Phonograph was offered to the public. Variations, chiefly due likewise to Edison's tireless inventiveness, appeared in rapid succession. Though the Phonograph has chiefly been used to amuse the public, it is likewise capable of being put to practical use. It is now used as a substitute for a stenographer in dictating letters; and its latest application is as a teacher of languages, being thus employed by schools and families who cannot afford a highly-paid professional.—From *The World*, New York.





### MARGUERITE NEWTON.

Marguerite Newton entered the musical world as a phenomenal contralto before she was fifteen years old, and was known as the *Little Annandale*. Two years later she joined Conreid's Opera Company, playing small parts, and a year later was a member of the Chicago Church Choir Opera Company. During this engagement she contracted diphtheria, which retired her from the stage for two years. She then joined Kreling's Road Opera Company, of The Tivoli, 'Frisco, and finally drifted into vaudeville, making her début at Koster & Bial's nine years ago. At that time



there were few exclusive Phonograph singers, and it was deemed an utter impossibility to get a satisfactory record of a woman's voice. It was during a theatrical engagement in Cleveland, Ohio, eight years ago, that Mr. Guion, Manager for the Ohio Phonograph Company, heard Miss Newton sing; and from the vibratory quality of her voice, concluded she would make a good Phonograph singer. He engaged her to make a number of records during her stay in Cleveland, with highly satisfactory results. For over four years she has been engaged permanently to sing for the Edison Phonograph people. Miss Newton has the happy faculty of rendering coon songs with true Southern dialect; and though her repertoire is versatile (comprised of ballads, coon songs, Irish and French dialect songs) she gives to each and all an intelligent delineation.

---

### PHONOGRAPH AND PUBLISHER.

Novel law as to the right to reproduce by Phonograph the music and words of copyrighted songs was declared recently by the Court of Appeals of the District of Columbia. The Court decided in favor of the Phonograph. The owners of two copyrighted songs entitled "Take Back Your Gold" and "Whisper Your Mother's Name" tried to enjoin a maker of Phonograph wax cylinders from making and selling cylinders by means of which the songs were being reproduced. The cylinder maker had the songs played and sung through a megaphone to the Phonograph and produced what is termed a "master record," on which were engraved the music and words. These master records were then placed together with blank wax cylinders in a machine termed a "dupe Phonograph;"



and then, the master record and the blank cylinder being revolved, the music and words were in turn reproduced on the blank cylinder. Some five thousand of these cylinders were sold. The owners of the songs argued that this act constituted publishing and copying their published, copyrighted property. In refusing to grant an injunction the Court said that as the marks on the cylinders could not be made out by the eye, and as the cylinder could not be used save as a part of the phonographic machine, the cylinders were not substitutes of the copyrighted sheet. This phonographic use of the songs was analogous, the Court said, to the act of one "who having purchased the sheet music of the publisher, proceeds to perform it continually in public for his own profit." This decision is in line with decisions sustaining the somewhat similar use of songs in music boxes and similar instruments. In the case of *Boosey vs. Whight* (L. R. 1899, 1 Ch. Div. 836) the English Chancery Court in 1899 decided in favor of a musical instrument on the theory that the perforated sheets were part of the instrument and not sheets of music. \*

—From the *Sun*, Lewiston, Me.

---

\*THE PHONOGRAM printed Mr. Justice Sterling's opinion, together with the decision of the Court of Appeals, in its February number, pp. 143-145, No. 4, Vol. II.

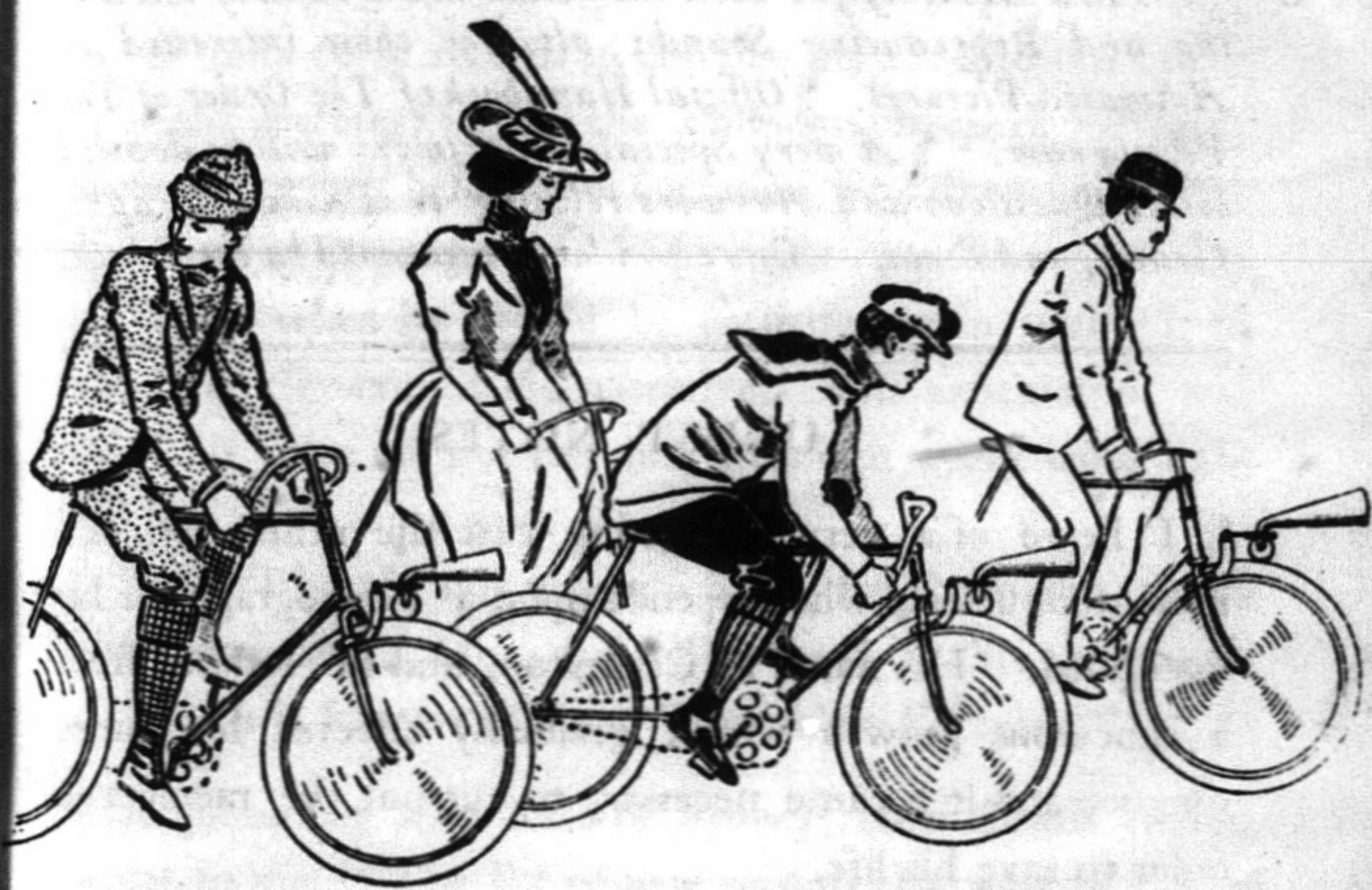
---

### A PHONOGRAPH WILL.

A wealthy engineer recently talked his last will and testament into a Phonograph. Then with a hot copper wire he signed his name on the wax roll, the witnesses doing likewise, and the "document" was thereupon completed.



W



W's for WHEELMEN;  
With *Phonograph* toots  
That frighten pedestrians  
Out of their boots.



# *The* PHONOGRAM

---

SUBSCRIPTION THIRTY CENTS A YEAR  
SINGLE NUMBERS, FIVE CENTS

---

*Published by* HERBERT A. SHATTUCK  
at NUMBER 135 FIFTH AVENUE, NEW YORK CITY

---

¶ *Printed Monthly for those interested in the Arts of Recording and Reproducing Sound; also for those interested in Animated Pictures.* ¶ *Official Handbook of The Order of The Phonogram.* ¶ *A very Special Department will be devoted to all Questions and Answers relating to Phones, Graphs, Grams, and Scopes. Correspondence welcomed by the Editor.*

---

## AUGUST NOTES.

¶ I heard of a very interesting case the other day, of a man, tongueless, who depends upon a Phonograph for his livelihood. His name is Crampton, and he suffered from a cancerous growth which gradually affected his entire tongue, and it became necessary to cut out the member in order to save his life.

Crampton has had an interesting career. He served on the Brooklyn police force for six years, prior to 1895, and was known as the "preaching policeman." When a small boy, he was kicked in the face by a horse, and sixteen pieces of splintered bone were removed. While with Sherman's army in the Civil War he had many strange adventures and thrilling escapes from death. Later, while a sailor, he was seized by a man-eating shark, but was rescued by his companions. He was also captured by Malay pirates, and



escaped after a desperate fight. At Singapore he was pursued by a mob of Hindoos whose idols he had desecrated. A waterspout nearly sank a ship in which he was sailing at one time. For three days he lay at the bottom of a coal mine on the island of Labuan, without food.

When Crampton learned of the surgeon's decree that his tongue must be removed to save his life, he conceived the idea of recording his experiences on Phonograph Cylinders, and of using these records to describe his adventurous career in public lectures, letting the Phonograph speak for him. So for three days before the operation he talked his adventures into a Phonograph's wide mouth; now modulating his voice when he would be pathetic, again raising it to meet the climaxes of his narrative. His articulation was clear, his voice did not tremble, although every word stabbed him with acute pain.

So the Phonograph makes a living for Crampton, dumb and tongueless. His son Sherwood is his manager. Crampton is known as the "Tongueless Lecturer."

¶ A subscriber who lives in Sydney, New South Wales, writes to me "The list of new records that you publish in THE PHONOGRAM is alone worth the subscription rate:" which goes to show that my efforts to give you all up-to-date news is appreciated even in the Antipodes.

¶ Elsewhere in this issue I print a black-and-white of a new use for the Phonograph in connection with the popular sport of bicycling. The patentee of this device is one J. B. Corker, who claims to have an indestructible and dust-proof record which he will put on the market when his *Phonograph Toot* scheme is ready. I wish Mr. Corker great success. His device will fill a long felt want.



No 84 - NOV 25 1901

64 AUGUST EDISON RECORDS

7728	Good Bye Dolly Gray	Edison Male Quartette
7765	My Charcoal Charmer	"
7766	There's Where my heart is to-night	"
7767	Ben Bolt	"
7781	Cornbread <i>a perfect recipe for making same</i>	"
7874	Oh Shining Light	<i>Sacred song</i> Sta
7875	Ain't dat a Shame	<i>Comic coon song</i> De
7876	A Dream and Stein Song <i>Medley waltz</i>	P
7877	The Invincible Eagle March	E
7878	Wedding of the Winds Waltz	E
7879	When de Moon Comes Up Behind de Hill	Du
7880	White Rats March	<i>Banjo</i> O
7881	Sunflower Dance	" O
7882	Those are the Songs I Love	<i>Duet</i> Har & Sta
7883	Ma Blushin' Rosie <i>from Fiddle-dee-dee.</i>	<i>Song</i> Q
7884	The Emerald Isle March	P
7885	American Eagle March	E
7886	'Tis the Last Rose of Summer	<i>Miss Price</i>
7887	Cupids' Arrow Concert Polka	<i>Banjo</i> Van Epps
7888	Concert Waltz by Tito Mattei	" " "
7889	I Got Mine	<i>Comic coon duet</i> Co & Na
7890	My Black Pearl	<i>Coon love song</i> Mac
7891	Sourire d'Avril <i>April smiles.</i>	<i>Waltz</i> Orch. P
7892	He Laid Away a Suit of Gray to Wear the Union Blue	Har
7893	Good Morning Carrie!	<i>Coon serenade</i> Q
7894	Fantasia from Verdi's Bal Masque with Variations	<i>Cornet solo</i> Meslob
7895	Mr. Volunteer <i>you don't belong to the Regulars</i> <i>song</i>	Na
7896	I aint a gwine to weep no more <i>Coon song with</i> <i>banjo accompaniment and duet chorus</i>	Co
12200	Serenata de Gounod	<i>Spanish song</i> V
12203	Putt, Putt, Putt, Mein Huhnchen,	<i>German</i> Got
12204	Guarda Esta Flor	<i>Spanish</i> V
12205	Dein Gedenk'ich Margaretha	<i>German</i> Muench
12206	Aquanta hasta Que Te Mueras, (Guaracha Cubana)	<i>Spanish</i> V
12207	Cancion de Pippo en la Mascota	" V